

Quatuor à cordes n°0

"Crossover"

pour 2 violons, alto et violoncelle.

Nouveautés I) 1) Prologue } durée: 5 à
I) 2) Fantasia } 7 min.

indications.

s.t: sul tasto

p.p: sul ponticello

s.v: non vibrato

ord: ordinario

trille: trille avec la note indiquée entre parenthèses

tr: archer très "lourd".

r: brève respiration, généralement pour une
césure.

Quatuor à cordes n°0 "Crossover"

I) 1) Prologue

Électrique ($I = 80-105$)

comme trilles
jusqu'à **[A]**)

hr hr

Handwritten musical score for a string instrument, page 10. The score consists of two staves. The top staff starts with a dynamic 'p' and a tempo '70'. It features slurs and the marking 'tr tr tr'. The bottom staff starts with a dynamic 'p' and a tempo '75'. It features slurs and the marking 'tr tr tr'. The score includes various performance instructions such as 'ord.', 'tr', 'p', and 'n.v.'.

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes dynamic markings (pp, f), articulations (tr, s.p., s.r., b), and various vocal techniques (trills, sustained notes, slurs). The vocal parts are labeled Soprano, Alto, and Bass. The score is divided into measures by vertical bar lines and includes a rehearsal mark '20'.

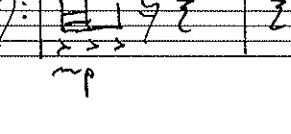
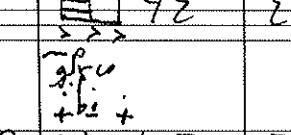
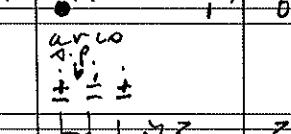
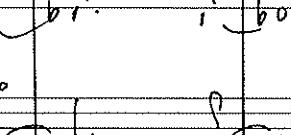
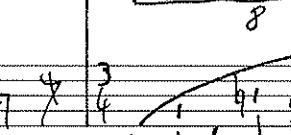
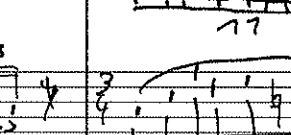
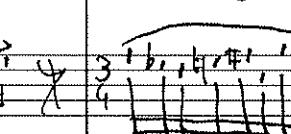
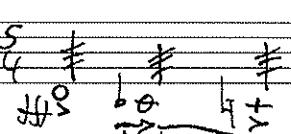
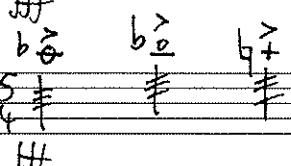
Handwritten musical score for a string quartet (Violin 1, Violin 2, Cello, Bass) on 12 staves. The score includes various dynamics, articulations, and performance instructions. The music is in common time, with a key signature of B-flat major (two flats). The score is divided into sections by double vertical bar lines and includes rehearsal marks (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 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(hr) mm 80 s.t. s.t.

85 (hr) s.t. s.t.

(hr) ord. ord.

D

Jub. mero mero (♩ = 70-95)
Con violencia

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes dynamic markings (e.g., piano, forte), rests, and a bass clef. The vocal parts are labeled Soprano, Alto, and Bass.

attaca 7bis

I) 2) Fantasia

n.v, ($\gamma = 60-80$)

n.v, ($\gamma = 60-80$)

Handwritten musical score for a piece of music, likely for a brass instrument. The score consists of ten staves of music, each with a different key signature and time signature. The music includes various dynamics, articulations, and performance instructions. The score is written on a grid of 10 columns and 10 rows of music lines.

1. Staff 1: 2/4 time, key signature 2. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $n.v.$

2. Staff 2: 2/4 time, key signature 2. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $n.v.$

3. Staff 3: 2/4 time, key signature 3. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $\rightarrow s.p. \rightarrow$ ord.

4. Staff 4: 2/4 time, key signature 3. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $\rightarrow s.p. \rightarrow$ ord.

5. Staff 5: 2/4 time, key signature 3. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $n.v.$

6. Staff 6: 2/4 time, key signature 3. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $n.v.$

7. Staff 7: 2/4 time, key signature 3. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $n.v.$

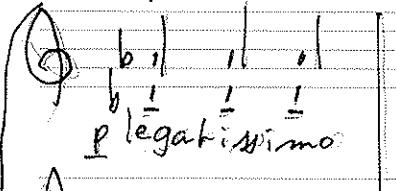
8. Staff 8: 2/4 time, key signature 3. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $n.v.$

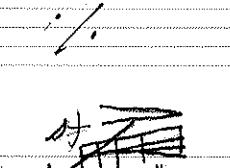
9. Staff 9: 2/4 time, key signature 3. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $n.v.$

10. Staff 10: 2/4 time, key signature 3. Dynamics: p , f , p . Articulations: b , b . Performance instruction: $n.v.$

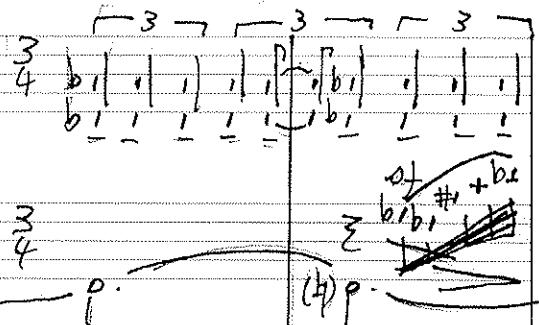
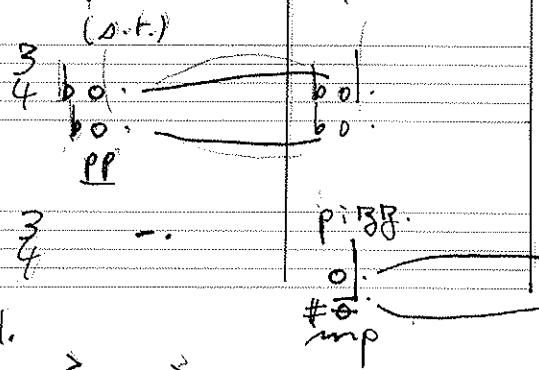
E

3 20

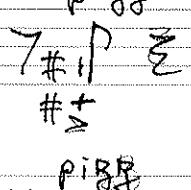
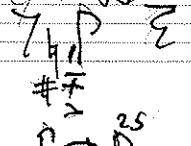
(b) 
 p legatissimo

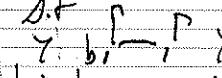
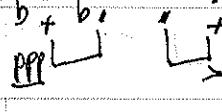
1. 
 pizz.

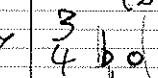
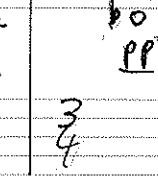
1.

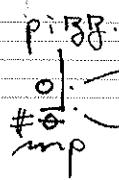
3 3 3 
 (A.t.) (b) p. 

B

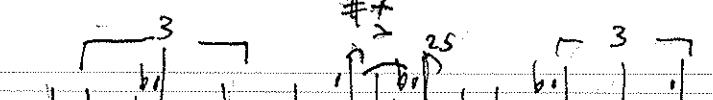
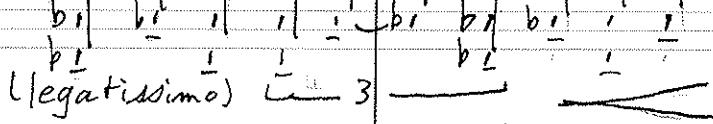
7 #1 P Z 
 #1 

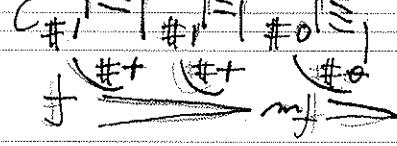
1. 
 b+ b+ 

3 4 b o. 
 b o. 

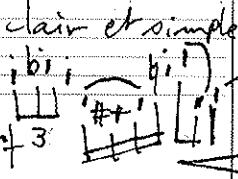
pizz. 

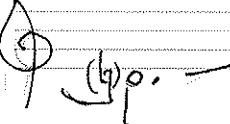
G:

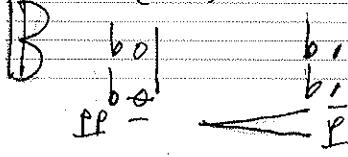
3 
 (legatissimo) 

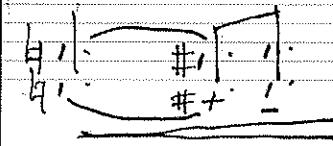
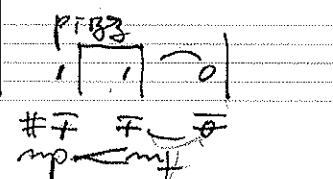
ord. 
 ord. 

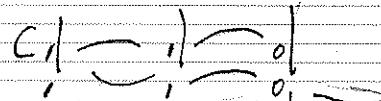
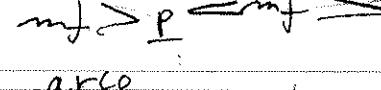
#0 

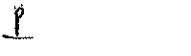
clair et simple 

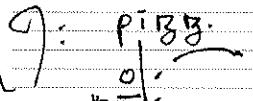
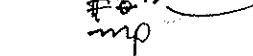
(b) p. 
 (A.t.) 

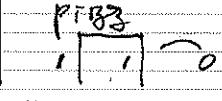
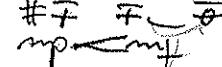
B 

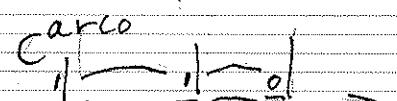
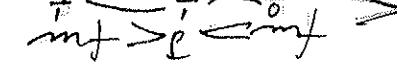
1. 
 1. 

ord. 
 ord. 

#0 
 #0 

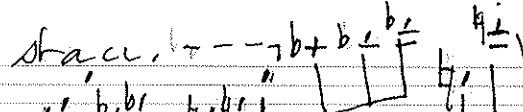
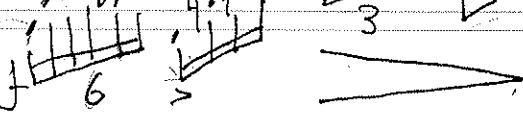
G: pizz. 
 #0 

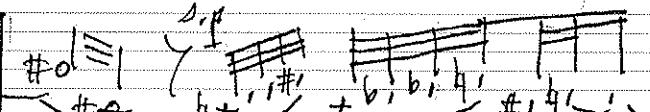
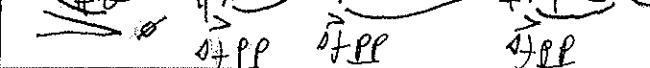
pizz. 
 #0 

carco 
 carco 

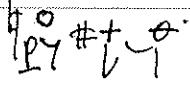
#0 
 #0 

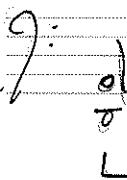
G:

stacc. 
 stacc. 

#0 
 #0 

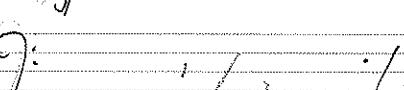
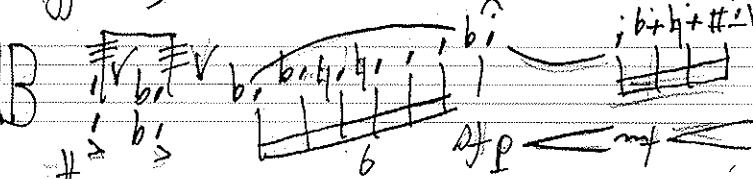
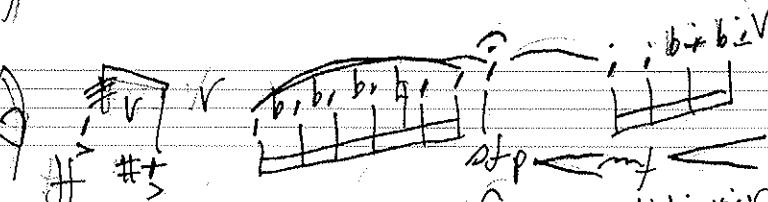
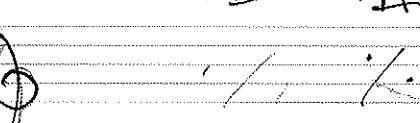
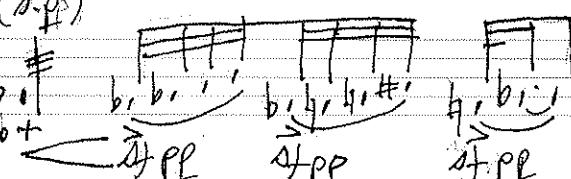
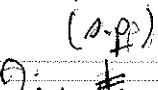
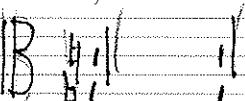
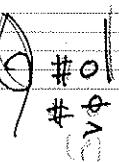
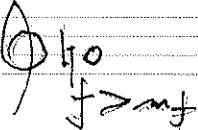
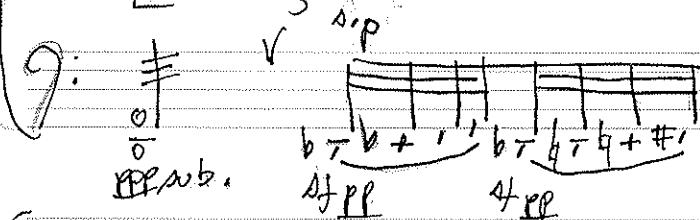
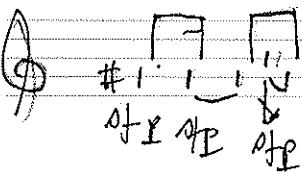
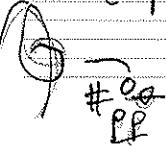
B 

#0 

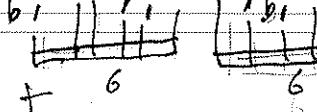
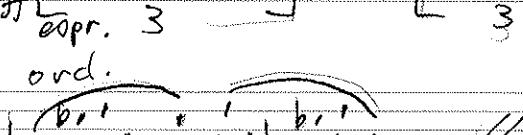
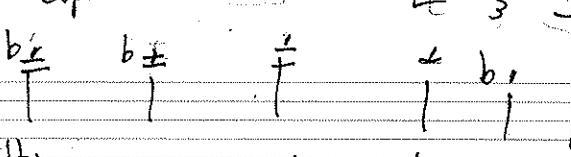
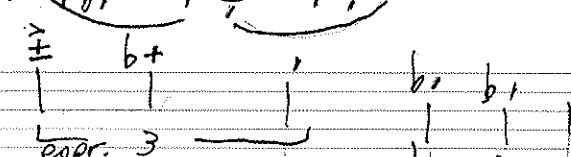
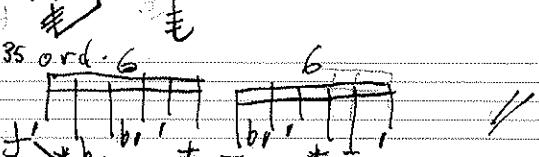
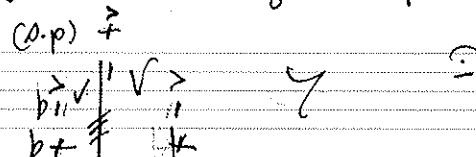
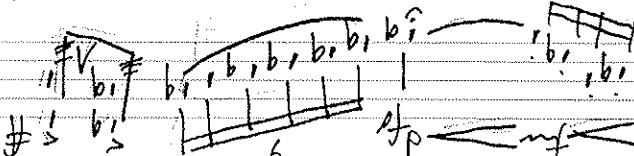
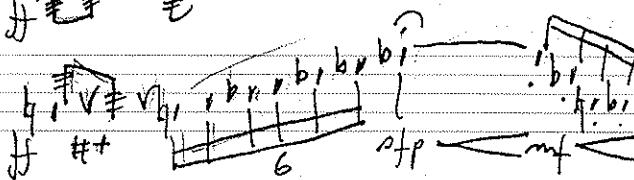
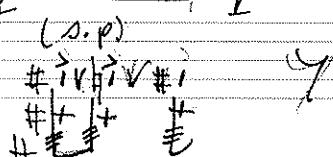
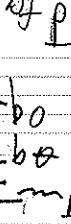
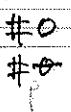
G: 

G

30 (s.p.)



(s.p.)



F

A tempo ($\text{L} = 80 - 770$)
Flav. di wine 40%.

Flor ek irisē

40.8.8

200

With

1960-1961

Tempo (1 = 80 - 110)

Flor et irisē

40.8.8

G Fugetta

Con moto, Allegro non troppo ($\text{d} = 720 \text{ env.}$)

ord. b^0 f $\text{z} \text{ o} \text{ b}^1$ f $\text{z} \text{ z} \text{ b}^1$ f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

H^0 f mp ritmico

ord. b^0 f z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

Propiccato

B ord. H^0 f z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

G: ord. H^0 f z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

H^0 f z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

mp ritmico z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

B z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

G: z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

60. d d #^0 f z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

$\text{#}^1 \text{+} \text{b}^1 \text{+} \text{b}^1 \text{+} \text{b}^1 \text{+} \text{b}^1$ f z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

B $\text{z} \text{ b}^0$ f z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

mp ritmico $\text{z} \text{ z} \text{ b}^1$ f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

G: z z b^1 f $\text{d}.$ $\#$ f ss $\text{z} \text{ y} \text{ b}^1 \text{ b}^1 \text{ f}^1$

Propiccato

65

65

66

70

Capriccio

70

71

(s.p. ->)

(s.p. ->)

72

73

73

Handwritten musical score for a multi-instrument ensemble, likely a woodwind quintet. The score consists of six staves, each with a different clef (G, F, B-flat, C, D, E) and time signature (common time, 2/4, 3/4, 5/4, 6/8). The music includes various dynamic markings (p, mp, f, ff, sforzando), performance techniques (grace notes, slurs, grace notes with slurs), and section headings (8a, 9, 9:5). The score is divided into measures by vertical bar lines and includes rehearsal marks (1, 2, 3, 4, 5, 6, 7, 8a, 9, 9:5) and a section heading '8a' with a dashed line.